



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

*De Galla.*³⁰

Omnes quos scripsi versus vult Galla videre,
Mittam ego, pro libris si mihi labra dabit.

Of the other two, based, as is obvious, on a single epigram, the second most closely approaches Sannazaro's treatment :

*De Thelesinae criminibus.*³¹

Dum nectit flavos auro Thelesina Capillos ;
Contraxit radios Phoebus, & erubuit.
Mox haec ad superos. en auro iungitur aurum :
Hoc est mortales, hoc superare Deos.

The fourth poem borrowed from Sannazaro contains a conceit conspicuous even amid Renaissance verse for outrageous exaggeration. Indeed, two centuries later, Johnson in his *Life of Cowley* quoted the original as an example of "that confusion of images [which] may entertain for a moment, but being unnatural (it) soon grows wearisome." "Cowley delighted in it," he continues, "as much as if he had invented it ; but, not to mention the ancients, he might have found it full-blown in modern Italy, thus Sannazaro :

Aspice quam variis distringar Lesbia curis.
Uror, & heu ! nostro manat ab igne liquor ;
Sum Nilus sumque aetna simul ; restringite flammæ
O lacrimae, aut lacrimas ebibe flamma meas." ³²

The reference to Aetna seems to have suited Fontaine who warns one lady of his love that passion may consume them both : "D'un mesme feu plus grand que cil d'Ethna." ³³ But he did not stop here ; he "commandeered" the entire theme and, enlarging as usual upon the brevity of his original, he renders it thus :

*De Amour qui faict feu & eau.*³⁴

Je m'esbahy quen eau ne suis fondu
Qui nay iamaïs les pources ioues seiches ;
Plus mesbahy qu'amour ne ma rendu
Tout conuerti en cendres & flammèches,
Aussi aisé comme petites mesches.

³⁰ *Elegiarum libri tres et totidem epigrammaton nuper emissi.* MDXXXV, fol. 39 r^o (Lib. I) in *Jacobi Sannazarii opera omnia latine scripta nuper edita.* Aldus MDXXXV. (Brit. Mus. 687. A. 6.)

³¹ *Ibid.*, fol. 52 v^o.

³² *Lives of the Poets.* (Bohn's Standard Library), Vol. I, p. 48.

³³ *Ad Vesbiam.* *Loc. cit.*, p. 43 (Lib. I) the substitution of *Lesbia* for *Vesbia* is not Johnson's only variation from the original : for *flammæ* read *flamma* ; line 4, omit *aut*.

³⁴ *Fontaine d'Amour*, p. 99.

Je suis le Nil, & suis le mont Etna.
Etna, pourtant quau monde tel feu na ;
Le Nil, pourtant que ie fondz tout en pleurs.
Feu, boy ces pleurs qu'amour me resigna,
Pleurs restraignez ce feu & ces chaleurs.

Whether or no these pilferings of Fontaine's may be taken as a guide to the date of composition of the entire volume containing them, they give at least interesting evidence of his personal method of procedure when bettering Du Bellay's famous counsel by taking from modern no less than from classic Latin "La chair, les oz, les nerfz, et le sang."

C. RUUTZ-REES.

Greenwich, Conn.

A NEW TEXT OF THE OFFICIUM STELLAE¹

The published texts of the Officium Stella may be listed as follows²:

(1) The text from Limoges printed from an unidentified manuscript by E. Martène, *Tractatus de Antiqua Ecclesiae Disciplina*, Lugduni, 1706, p. 114, and from Martène by H. A. Daniel, *Codex Liturgicus*, Vol. I, Lipsiae, 1847, pp. 128-129, and by E. Du Méril, *Les Origines Latines du Théâtre Moderne*, Paris, 1849, pp. 151-153.

(2) The text from Besançon printed from an unidentified manuscript by H. Crombach, *Primitiae Gentium seu Historia SS. Trium Regum*, Coloniae Agrippinae, 1654, pp. 732-734, and from Crombach by H. Anz, *Die lateinischen Magierspiele*, Leipzig, 1905, pp. 142-145.

(3) Vienna, Hofbibliothek, ms. 941, printed by Du Méril, p. 151, n. 1, from Denis, *Codices Manuscripti Theologici*, Vol. I, col. 3049.

¹ This text was communicated to me by my friend and teacher, Reverend Henry Marriott Bannister, of Rome, to whom I owe thanks for innumerable kindnesses. In the present instance, Mr. Bannister has sent me both his own transcription and a handsome photograph of the manuscript page ; but he should not be held responsible for the text below, which represents my own reading of the manuscript in photograph.

² The best study of the *Officium Stellae* is, of course, that of H. Anz, *Die lateinischen Magierspiele*, Leipzig, 1905. My list of published texts contains some additions and corrections to that of Anz, pp. 9-11.

(4) The texts from the Cathedral of Rouen :

(a) Rouen, Bibl. de la Ville, ms. 384 (*olim* Y. 110) saec. xiv, fol. 38^v-39^r, printed by A. Gasté, *Les Drames Liturgiques de la Cathédrale de Rouen*, Evreux, 1893, pp. 49-52.

(b) Rouen, Bibl. de la Ville, ms. 382 (Y. 108) saec. xv, fol. 35^v-36^r, unpublished except in inadequate foot-notes to Gasté's text from ms. 384 (*olim* Y. 110).

(c) Rouen, Bibl. de la Ville, ms. 222 (*olim* 561) saec. xiii, fol. 4^r-4^v, a fragment printed by K. Young in *Modern Philology*, Vol. vi (1908), p. 212.

(d) Paris, Bibl. Nat., ms. lat. 1213, saec. xv, pp. 34-35, printed by K. Young in *Modern Philology*, Vol. vi (1908), pp. 220-221.

(e) Paris, Bibl. Nat., ms. lat. 904, saec. xiii, fol. 28^v-30^r, by E. de Coussemaker, *Les Drames Liturgiques du Moyen Âge*, Rennes, 1860, pp. 242-249.

The manuscripts cited under (a), (b), (c), (d), and (e) provide substantially the same text.³

(5) The texts from the Cathedral of Nevers :

(a) Paris, Bibl. Nat., ms. lat. 9449 saec. xi, fol. 17^v-18^r, printed by L. Delisle in *Romania*, Vol. iv (1875), pp. 2-3.

(b) Paris, Bibl. Nat., ms. nouvelle acquisition lat. 1235 saec. xii, fol. 198^r-199^v, printed by L. Delisle in *Romania*, Vol. iv (1875), pp. 3-6.

(6) Paris, Bibl. Mazarine, ms. 1708 (*olim* 1308) saec. xi, fol. 81^v, printed by K. Young in *Publications of the Modern Language Association of America*, Vol. xxiv (1909), pp. 296-297. Concerning the possible association of this text with Nevers, see *id.*, p. 295.

(7) Paris, Bibl. Nat., ms. lat. 1152 saec. xi, verso of the fly-leaf at the end of the codex, a fragment printed in *Bibliothèque de l'École des Chartes*, Vol. xxxiv (1873), pp. 657-658.⁴

(8) Munich, Staatsbibliothek, Cod. lat. 6264^a saec. xi, fol. 1^r, printed by Du Méril, pp. 156-162 ; K. Weinhold, *Weihnachtsspiele und -Lieder*

aus Süddeutschland und Schlesien, Wien, 1875, pp. 56-61 ; Anz, pp. 154-158. The text comes from Freising.

(9) Madrid, Royal Library, ms. 289 (*olim* C. 153) saec. xii, fol. 107^v-110^r, printed by K. Young in *Publications of the Modern Language Association of America*, Vol. xxiv (1909), pp. 325-329. The text probably comes from Sicily.

(10) Orléans, Bibl. de la Ville, ms. 201 (*olim* 178) saec. xiii, pp. 205-214, printed by Du Méril, pp. 162-171 ; Coussemaker, pp. 143-165.⁵ The text comes from Fleury.

(11) London, British Museum, Additional ms. 23922, saec. xii-xiii, fol. 8^v-11^r, printed by C. Lange in *Zeitschrift für deutsches Alterthum*, Vol. xxxii, pp. 413-415. The text probably comes from Strassburg.

(12) Brussels, Library of the Bollandists, ms. (sine numero) saec. xii, fol. 179^v-180^r, printed by C. Cahier and A. Martin, *Mélanges d'Archéologie, d'Histoire et de Littérature*, Vol. i, Paris, 1847, pp. 258-260.⁶ The text comes from the monastery of Bilsen.

(13) Montpellier, Bibl. de la Faculté de Médecine, ms. H. 304, saec. xii, fol. 41^v-42^r, printed by K. Young in *Modern Philology*, Vol. vi (1908), pp. 208-211. For a discussion of the association of this text with Rouen, see *id.*, pp. 203-206. This text differs in substantial details from the Rouen texts enumerated above under (4).

(14) Einsiedeln, ms. 366 saec. xi-xii, p. 54, printed in *Pilger*, Vol. viii (1849), pp. 401-403, and by Anz, pp. 152-153. The text comes from Einsiedeln.

(15) Paris, Bibl. Nat., ms. lat. 16819, saec. xi,

⁵ The text is printed also by T. Wright, *Early Mysteries and other Latin Poems of the Twelfth and Thirteenth Centuries*, London, 1838, pp. 23-28. A modern French translation of this text is given by P. Piolin, *Le Théâtre Chrétien dans le Maine*, Mamers, 1892, pp. 21-32. E. K. Chambers (*The Mediaeval Stage*, Oxford, 1903, Vol. ii, p. 49) and Anz (*op. cit.*, p. 10) seem to have wrongly inferred that Piolin's modern French text rests upon some independent, unknown document.

⁶ Through the great kindness of Monsieur Gustave Cohen, of Paris, I am acquainted with this text through a transcription and photographs of the manuscript. The text of Cahier and Martin is very defective, as will appear when we have a definitive text from the hand of Monsieur Cohen.

³ Concerning the Rouen texts published, from uncertain sources, by Le Prévost, Du Cange, Martène, Du Méril, and Davidson, see *Modern Philology*, Vol. vi (1908), pp. 225-227.

⁴ Mr. Bannister informs me that the manuscript is a psalter of the Corbie school, and that the fragment in question, dating from about the year 1000, is provided with neums of the Metz school.

fol. 49^r-49^v, printed by K. A. M. Hartmann, *Ueber das altspanische Dreikönigspiel*, Bautzen, 1879, pp. 43-46. The text comes from Compiègne.

(16) Laon, Bibl. de la Ville, ms. 263, saec. xiii, fol. 149^r-151^r, printed by U. Chevalier, *Ordinaires de l'Église Cathédrale de Laon*, Paris, 1897, pp. 389-394. The text comes from the Cathedral of Laon.

(17) Rome, Vatican, ms. Vaticano latino 8552, saec. xi, fol. 1^v, printed below.

Ms. Vaticano latino 8552 contains a Latin version of the Antiquities and Jewish Wars of Josephus, written in a hand of the twelfth century. Folio 1^v bears in its two columns and in its margins the text printed below, written in a hand of the eleventh century and furnished with musical notation in the form of neums of the school of Metz. As a result of the substantial deterioration of the vellum of folio 1, considerable passages of the text below are entirely illegible. Such passages are enclosed in brackets.

[OFFICIUM STELLAE]

[Fol. 1^v, col. 1] Stella ¹ fulgore nimio [rutilat],
[Que] reg[em] reg[um] natum monstrat,
Quem uenturum olim prophetie signauerant.

* * * *

H[ERODES]:

Regem quem queritis, natum esse quo signo didicistis? Si illum regnare creditis, dicite nob[is].

aurum thus mirram

⁹ MAGI: MELCHUS, CASPAR, FADIZARDA:

⁷ Preceded, at the top of the column, by a line or two of text that can no longer be read.

⁸ Although the text in the manuscript shows no break, the lacuna in the sense is obvious. For the text to be supplied here, see below.

⁹ In the manuscript this line appears as follows: *Magi* is written in large capitals; above *Magi* are written, in small capitals, *Melchus Caspar Fadizarda*; above these 3 names are written *aurum thus mirram*, as here indicated. Concerning the three proper names, see K. A. M. Hartmann, *Ueber das altspanische Dreikönigspiel*, Bautzen, 1879, pp. 51-86; Baist, in *Zeitschrift für romanische Philologie*, Vol. iv (1880), pp. 451-455; R. Menéndez Pidal, *Cantar de Mio Cid*, Vol. i, Madrid, 1908, p. 25.

Illum natum esse didicimus, in oriente stella prenunciante, hunc regnare fatentes, cum mysticis muneribus de terra longinqua adorare uenimus.

HERODES:

O uos scribe, interrogati dicite si quid de hoc puero scriptum uideretis in libro.

SCRIBE:

Vidimus, Domine, in prophetarum lineis nasci Cristum in Betleem, ciuitate David, Isaia sic uaticinante:

CHORUS:

[B]ethleem, non es minima.

REX:

Ite & de puero diligenter inuestigate
Et, inuento, redeuntes mihi renunciate.

¹⁰ MAGI: MELCHUS, CASPAR, FADIZARDA:

Eamus ergo & inquiramus eum, offerentes ei munera: aurum, thus, & mirram. Ecce stella in oriente preuisa iterum preceedit nos lucida.

OBSTETRICES:

Qui sunt hii, qui stella duce nos adeuntes inaudita ferunt?

MAGI:

[N]os sumus, quos cernitis, reges Tharsis & Arabum & Saba, dona ferentes Cristo regi nato Domino, quem stella deducente adorare uenimus.

OBSTETRICES:

Ecce puer adest quem queritis; iam propere & adorate, quia ipse est redemptio uestra.

MAGI:

Salue, Rex seculorum! Suscipe nunc aurum, regis signum; [col. 2] tolle thus, tu uere Deus; mir[ram signum] sepulture.

ANGELUS IN SOMNIS:

Impleta sunt omnia que propheticae dicta sunt. Ite, uiam remeantes aliam, ne delatores tanti regis puniendi sitis.

¹⁰ *Magi* is written in large capitals, and above it, in small capitals, the three proper names.

GLA . . . OR¹¹:

Decerne, Domine, uindicari iram tuam, nam uiri Chaldaici [ius] sum tuum transgressi forte [in regionem] suam reuersi sunt [per aliam u]iam.

H[ERODES]:

Bethlem ne . . . , ice cautus M . . . ns iugulum quo caedas puer[um].

Te Deum.

Up to this point the text in the manuscript occupies continuously the first column and part of the second. Near the beginning of the text occurs an obvious lacuna in the sense, marked in my text by asterisks. At this point it may have been intended to supply the following passage, written with approximate continuity down the right margin of the page and in the lower part of the second column:

.¹²

[Ante uenire] iube [quo possim singula scire Qui sunt,] cur ueniant, quo nos rumore requirant.

NUNTIUS AD M[AGOS]:

Regia [uos] manda[ta] uocant; [non segn] iter [ite].

.¹³

. . . Salue, prin[ceps Iudeorum]!

REX:

Que sit causa uie, qui[uos uel unde uenitis],
Dic[ite nobis].

MAGI:

Rex est causa uie, reges sumus [ex] Arabitis,
Huc uenientes.¹⁴

KARL YOUNG.

University of Wisconsin.

THE "FAITHLESS WIFE" MOTIF IN OLD NORSE LITERATURE

In the February number of *Modern Language Notes*, 1911, A. LeRoy Andrews was able to cite a second indubitable instance¹ of the "Faithless Wife" motif; namely, an episode in the *Göngu-Hrólfs saga*. The first instance is that found in the *Hálfs saga* and pointed out by Bugge as early as 1862. These two examples do not, I believe, exhaust the occurrence of the motif in Old Norse.

Saxo has the following account of some of Starkað's exploits²: "A champion of great repute, named Wisin,³ settled and dwelt upon a rock in Russia named Ana-fial, and harried both neighboring and distant provinces with all kinds of outrage. This man used to blunt the edge of every weapon by merely looking at it. He was made so bold in consequence, by having lost all fear of wounds, that he used to carry off the wives of distinguished men and drag them to outrage before the eyes of their husbands. Starkað was roused by the tale of this villainy, and went to Russia to destroy the criminal; thinking nothing too hard to overcome, he challenged Wisin, attacked him, made even his tricks useless to him, and slew him. For Starkað covered his blade with a very fine skin, that it might not meet the eye of the sorcerer . . ."⁴

¹ It is difficult to see how P. E. Müller, *Det kgl. danske videnskabsseelskabs afhandlinger*, 1824, 2, 123, and G. Lange, *Untersuchungen*, 1832, p. 170, could count Saxo's story of Jermorik's flight with Gunno, Holder 276, among Walthari stories.

² Book vi, Holder, p. 187. I cite from Elton's translation, *Folk-Lore Society*, 1893, p. 229.

³ Folio Vellum f'g't B; *wiciūū*; synopsis of Krantz(k): *visimus*.

⁴ I note, in passing, that the stratagem of covering one's sword with a film (or clouts, Saxo, H., book xii, 244), to prevent its being blunted by sorcery is a common occurrence; cf. Saxo, H., *ibid.* 223, 219, vi, 119; *Vatsdela-saga*, chap. 29; *Danmarks Gamle Folkeviser*, i, p. 160 f. (Orm Ungersvend og Bermer Rise.) On this subject see Maurer, *Bekehrung*, II, 119, and his introduction to the *Gull-pórrissaga*, p. 25.—This measure of prevention recalls *Hálfs saga*, chap. xii: *Ván er, at drjúpi / vax af sözum*. The explanation thus afforded for this line is more satisfying than either of the two hitherto suggested. Bugge (*Norrøne Skrifter af Sagnhistorisk Indhold*, Kria, 1864, p. 44) suggests that the swords melt like wax in the conflagration; Munch (*Det Norske Folks Historie*, i, i, 304)

¹¹ I am quite unable satisfactorily to read or interpret this rubric. One would desire the word *Armiger*. The letters seem to read, faintly: Gla or & te or, which would suggest the following improbable expansion: Gloria, Oratio, et Te [Deum]. Oratio.

¹² In the upper margin over column two occur, no doubt, several illegible words.

¹³ At this point the text shifts to the lower part of column two, beginning with several illegible words.

¹⁴ Followed by a considerable blank space at the bottom of column two.